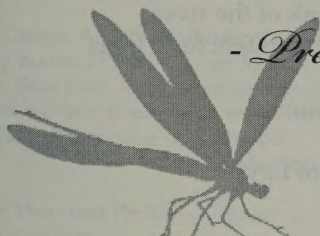


the
HARVARD-RADCLIFFE
COLLEGIUM MUSICUM

- Presents -



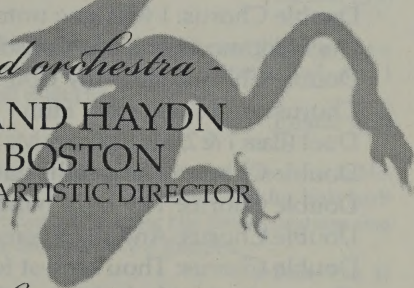
G.F. HANDEL'S
ISRAEL IN EGYPT

ANDREW CLARK, CONDUCTOR

- featuring period orchestra -

THE HANDEL AND HAYDN
SOCIETY OF BOSTON

HARRY CHRISTOPHERS, ARTISTIC DIRECTOR



- with soloists -

SUSAN CONSOLI, SOPRANO

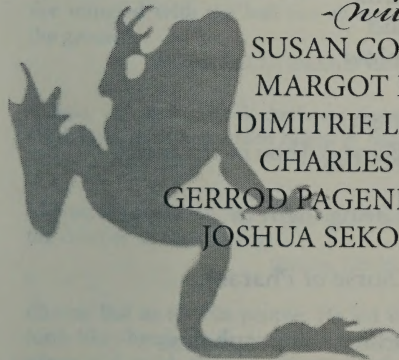
MARGOT ROOD, SOPRANO

DIMITRIE LAZICH, BARITONE

CHARLES BLANDY, TENOR

GERROD PAGENKOPF, COUNTERTENOR

JOSHUA SEKOSKI, BASS-BARITONE



APRIL 1st, 2011 *at* 8PM
SANDERS THEATER

ISRAEL IN EGYPT (HWV 54)

1739 VERSION, PARTS 2 & 3

SYMPHONY

EXODUS

Recitative (Tenor, Mr. Blandy): Now there arose a new King
Solo (Alto, Mr. Pagenkopf) & Double Chorus: And the children
of Israel sighed / And their cry came up unto God

Recitative (Tenor, Mr. Blandy): Then sent He Moses

Double Chorus: They loathed to drink of the river

Aria (Alto, Mr. Pagenkopf): Their land brought forth frogs

Double Chorus: He spake the word

Double Chorus: He gave them hailstones

Chorus: He sent a thick darkness

Chorus: He smote all the first-born of Egypt

Chorus: But for His people

Chorus: Egypt was glad

Double Chorus: He rebuked the Red Sea

Chorus: He led them through the deep

Chorus: But the waters overwhelmed

Double Chorus: And Israel saw that great work

Chorus: And believed the Lord

INTERMISSION

MOSES' SONG

Double Chorus: Moses and the children of Israel

Double Chorus: I will sing unto the Lord

Duet (Soprano 1 & 2, Ms. Consoli & Ms. Rood): The Lord is my strength

Double Chorus: He is my God

Chorus: And I will exalt Him

Duet (Bass 1 & 2, Mr. Lazich & Mr. Sekoski): The Lord is a man of war

Double Chorus: The depths have covered them

Double Chorus: Thy right hand, O Lord

Double Chorus: And in the greatness

Double Chorus: Thou sentest forth Thy wrath

Chorus: And with the blast of Thy nostrils

Aria (Tenor, Mr. Blandy): The enemy said

Aria (Soprano, Ms. Rood): Thou didst blow

Double Chorus: Who is like unto Thee

Double Chorus: The earth swallow'd them

Duet (Alto & Tenor, Mr. Pagenkopf & Mr. Blandy): Thou in Thy mercy

Double Chorus: The people shall hear

Aria (Alto, Mr. Pagenkopf): Thou shalt bring them in

Double Chorus: The Lord shall reign

Recitative (Tenor, Mr. Blandy): For the horse of Pharaoh

Double Chorus: The Lord shall reign

Recitative (Tenor, Mr. Blandy): And Miriam, the prophetess

Aria (Soprano, Ms. Consoli) & Double Chorus: Sing ye to the Lord

ISRAEL IN EGYPT

SACRED ORATORIO

Text

EXODUS

Recitative: Now there arose a new king over Egypt, which knew not Joseph; and he set over Israel taskmasters to afflict them with burdens, and they made them serve with rigour.

(Exodus 1:8, 11, 13)

Solo and Chorus: And the children of Israel sighed by reason of the bondage: and their cry came unto God. They oppressed them with burdens, and made them serve with rigour; and their cry came up unto God.

(Exodus 2:23)

Recitative: Then sent He Moses, his servant, and Aaron whom He had chosen; these shewed his signs among them, and wonders in the land of Ham.

He turned their waters into blood.

(Psalm 105:26, 27, 29)

Chorus: They loathed to drink of the river. He turned their waters into blood.

(Exodus 7:18, 19)

Aria: Their land brought forth frogs, yea even in their king's chambers. He gave their cattle over to the pestilence; blotches and blains broke forth on man and beast.

(Psalm 105:30, Exodus 11:9, 10)

Chorus: He spake the word, and there came all manner of flies and lice in all their quarters. He spake and the locusts came without number, and devour'd the fruits of the ground.

(Psalm 105:31, 34, 35)

Chorus: He gave them hailstones for rain; fire mingled with the hail ran along upon the ground.

(Psalm 105:32; Exodus 9:23, 24)

Chorus: He sent a thick darkness over the land, even darkness which might be felt.

(Exodus 10:21)

Chorus: He smote all the first-born of Egypt, the chief of all their strength.

(Psalm 105:36, 37)

Chorus: But as for His people, He led them forth like sheep: He brought them out with silver and gold; there was not one feeble person among their tribes.

(Psalm 78:53; Psalm 105:37)

Chorus: He rebuked the Red Sea, and it was dried up.

He led them through the deep as through a wilderness.

But the waters overwhelmed their enemies, there was not one of them left.

(Psalm 106:9, 11)

Chorus: And Israel saw that great work that the Lord did upon the Egyptians; and the people feared the Lord, and believed the Lord and His servant Moses.

(Exodus 14:31)

MOSES' SONG

Chorus: Moses and the children of Israel sung this song unto the Lord, and spake, saying: I will sing unto the Lord, for he hath triumphed gloriously; the horse and his rider hath He thrown into the sea.

(Exodus 15:1)

Duet: The Lord is my strength and my song; He is become my salvation.

(Exodus 15:2)

Chorus: He is my God, and I will prepare him an habitation, my father's God. And I will exalt Him.

(Exodus 15:2)

Duet: The Lord is a man of war: Lord is His name. Pharaoh's chariots and his host hath He cast into the sea; His chosen captains also are drowned in the Red Sea.

(Exodus 15:3, 4)

Chorus: The depths have covered them: they sank into the bottom as a stone.

(Exodus 15:5)

Chorus: Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hath dashed in pieces the enemy.

(Exodus 15:6)

Chorus: And in the greatness of Thine excellency Thou hast overthrown them that rose up against thee.

(Exodus 15:7)

Chorus: Thou sentest forth Thy wrath which consumed them as stubble.

(Exodus 15:7)

Chorus: And with the blast of Thy nostrils the waters were gathered together, the floods stood upright as an heap, and the depths were congealed in the heart of the sea.

(Exodus 15:8)

Aria: The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them.

(Exodus 15:9)

Aria: Thou didst blow with the wind: the sea covered them, they sank as lead in the mighty waters.

(Exodus 15:10)

Chorus: Who is like unto Thee, O Lord, among the gods? Who is like Thee, glorious in holiness, fearful in praises, doing wonders?

Thou stretchedst out Thy right hand, the earth swallowed them.

(Exodus 15:11)

Duet: Thou in Thy mercy hast led forth Thy people which Thou hast redeemed; Thou hast guided them in Thy strength unto Thy holy habitation.

(Exodus, 15:13)

Aria: Thou shalt bring them in, and plant them in the mountain of Thine inheritance, in the place, O Lord, which Thou hast made for Thee to dwell in, in the sanctuary, O Lord, which Thy hands have established.

(Exodus 15:17)

Chorus: The Lord shall reign for ever and ever.
(Exodus 15:18)

Recitative: For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

(Exodus 15:19)

Recitative: For the horse of Pharaoh went in with his chariots and with his horsemen into the sea, and the Lord brought again the waters of the sea upon them; but the children of Israel went on dry land in the midst of the sea.

(Exodus 15:19)

Chorus: The Lord shall reign for ever and ever.

(Exodus 15:18)

Recitative: And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances. And Miriam answered them:

(Exodus 15:20, 21)

Soprano Solo & Chorus: Sing ye to the Lord, for he hath triumphed gloriously!

The Lord shall reign for ever and ever. The horse and his rider hath he thrown into the sea. I will sing unto the Lord. The horse and his rider hath he thrown into the sea.

(Exodus 15:21)

George Frideric Handel (1685-1759):

Israel in Egypt (1738)

Scored for SSATBB solos, double chorus, two oboes, two bassoons, two trumpets, timpani, three trombones, strings, and basso continuo.

In July of 1738, a mere one day after the announcement that the King's Theatre in London had failed to solicit sufficient subscriptions for its upcoming opera season, George Frideric Handel turned his full attention to the composition of oratorio. London audience enthusiasm for his Italian operas had been on the wane, so perhaps it was a logical transition to make—and a shrewd business decision to be sure.

Though Handel had composed several oratorios prior to 1738—*Il Trionfo del Tempo e del Disinganno* (1707) and *La Resurrezione* (1708) while working in Rome, and *Esther* (1732), *Deborah* (1733), and *Athalia* (1733) while working in London during a particular two-year decline in the popularity of his operas—*Saul*, premiered in January of 1739, is generally considered to be Handel's

first great oratorio and the work that designates the arrival of his mature period. That *Saul* is scored for five major roles and seven minor ones, contains several specific basso continuo instruments including a carillon, and also includes stage directions printed into the score (though none were actually staged at the premiere), testifies to the highly dramatic character of the work and the popular reception it received from an audience already conditioned to the drama of opera.

Yet just three months later, at the premiere of *Israel in Egypt* in April of 1739, the London reception was quite different—lukewarm at best. This was due, in large part, to the characteristic that made this work so popular with the burgeoning choral society movement of the nineteenth century, that is, the vast amount of material scored for chorus. Of the thirty-six movements, twenty-eight are exclusively choral. No other oratorio of Handel operates at this level of distribution with respect to the balance (or unbalance?) of choruses, arias, and recitatives. This affords the opportunity for the chorus in *Israel in Egypt* to actively participate in the majority of the action of the narrative. While this might be a point of celebration within the context of our choral concert this evening, this was certainly not a welcome departure for an audience in 1739 accustomed to celebrating individual singers and their arias.

Indeed, likely motivated by this mixed reception, Handel significantly revised *Israel in Egypt* for its second performance, following just one week after the premiere. The first part of the oratorio was completely eliminated in favor of an organ concerto, and advertisements were circulated that this second performance would possess “Alterations and Additions” and would be “short’ned and Intermix’d with Songs.” This propensity of Handel to revise works for circumstantial and pragmatic reasons has proved to be a continuing point of difficulty with regard to Handelscholarship and the identification of “authentic” performance scores. Additionally, what was likely disconcerting to the London audience at the premiere was the fact that the libretto to *Israel in Egypt* compiles texts drawn directly from the Bible. Though the texts of *Messiah* (1741) and *the Occasional Oratorio* (1746) are likewise Biblical, this was uncharacteristic of oratorio librettos in general, and all three works were relatively unpopular during Handel’s time. Certainly there must have been some discomfort surrounding religious texts presented in a secular public theater.

Despite such inauspicious beginnings, *Israel in Egypt* has enjoyed a tremendously successful life on the concert stage—it was more widely performed and praised than *Messiah* in the nineteenth century. Joseph Haydn even remarked, upon hearing *Israel in Egypt* at the “centennial” celebration of Handel’s birth in 1784 at Westminster Abbey, “He is the Master of us all!” One needs only to recall the brilliance of Haydn’s text-painting in *Die Schöpfung* (1798)—the leaping tiger or the sinuous worm—to hear the influence of Handel and the expressive touches brought to bear on the musical representation of the plagues—the leaping frogs, the fast passage-work in the strings accompanying “all manner of flies”, chromatic descents for “darkness”, percussive bombast for hailstones, and the like.

The complete oratorio is divided into three parts. The first, entitled “The Lamentation of the Israelites for the Death of Joseph”, will be omitted in tonight’s performance, as is become custom, though we will begin tonight’s performance with the overture from part one. The second part, “Exodus”, particularly in the descriptions of the plagues and of the passage through the Red Sea, contains some of Handel’s most

dramatic writing. And while the third part, "Moses' Song", presents several sentiments that might give us pause—"The Lord is a man of war", or the unabashed celebration of the wholesale drowning of the Egyptians—we cannot help but be swept up in the final celebration of the work, which so vividly expresses praise and thanksgiving for the deliverance from tribulation. Perhaps it is this final sentiment that has proven to be of such universal and lasting appeal.

-Christopher Walters, ©2011

An additional note on the text:

Each spring, Jews all over the world celebrate the festival of Passover. During the evening Seder meal, families and guests read the story of the Exodus from the Hagadah (the "telling"). The Exodus is the critical event in Jewish history and theology, in which a group of oppressed slaves was emancipated by their God, who set them free and redefined them as a people. The Hagadah reminds Jews "in every generation each person must see himself as though he had made the Exodus from Egypt." Jews are commanded to tell their children the story of the Exodus, even those who are too young to ask. The Passover evening is a festive one, marked by chanting of the dramatic narrative from Exodus, by songs proclaiming the might of the Lord, and by the ritual eating of matzo (unleavened bread) and bitter herbs (a reminder of the bitter life Jews led in Egypt). Participants drink four cups of wine at the Seder table, spilling ten drops from one of the cups during a recitation of the ten plagues. This ritual shows a measure of sympathy for the oppressors and for their suffering. The story of the Exodus is a reminder of the value of freedom from oppression and of the obligation to stand against slavery and tyranny in every age.

The Exodus narrative forms Part II of Handel's oratorio, the text of which is drawn directly from the book of Exodus, except for the descriptions of the plagues, which Handel chose to draw from the Psalms. Part III of the oratorio is a direct translation of Shirat Hayam – the Song of the Sea – from the book of Exodus. Here the Bible breaks suddenly into verse – poetry that has rhythm, meter, and rhyme. The Hebrew text is dramatically different from that of the Exodus narrative; it is archaic, ornate, and dramatic in structure. These verses are, according to most scholars, among the oldest texts in the Bible, dating to the 12th century B.C.E. When the verses of Shirat Hayam are chanted in the synagogue, they are read in a unique chant that also is one of the earliest Jewish chants, originating many centuries before Handel. When it extols the might and power of the Lord, the Hebrew chant crows proudly in a descending major triad. But when the text describes the drowning of the Egyptians, the chant reverts to ordinary chant. According to one rabbinic commentary, the angels rejoiced at the victory of God and the deliverance of the Children of Israel at the Sea of Reeds (the term Red Sea results from a textual error), and they invited God to join their celebration. God declined, saying, "How can I rejoice when my children are drowning?"

—The Exodus Narrative and The Song of the Sea:
A Jewish Perspective By Michael A. Ingall

THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM

Andrew Clark, Conductor
Christopher Walters, Assistant Conductor
Jeremy Yang, Pianist

<i>President</i>	Charlie Bridge '11	<i>Special Projects Manager</i>	Kelly Sullivan '14
<i>Vice-President</i>	Elias Berger '11	<i>Special Projects Manager</i>	Emily Keamy-Minor '13
<i>Secretary</i>	Amrita Dani '13	<i>Historian</i>	Peter Nelson '14
<i>Manager</i>	Catie Williams '13	<i>CS Conductor</i>	Ryaan Ahmed '12
<i>Manager Emeritus</i>	Adam Krahn '12	<i>CS Asst. Conductor</i>	Jessica Rucinski '13
<i>Assistant Manager</i>	Matt Megan '14	<i>CS Manager</i>	Ellen Goldschmidt '12
<i>Financial Manager</i>	Preya Shah '13	<i>Underground Conductor</i>	Nivedita Sarnath '12
<i>Librarian</i>	Amy Bridge '14	<i>Underground Mgr.</i>	Anh Le '12
<i>Publicity Manager</i>	Lisa Yao '13	<i>2011 Tour Director</i>	Anh Le '12
<i>Asst. Publicity Manager</i>	Maura Church '14	<i>Tour Fundraising Dir.</i>	Amrita Dani '13
<i>Program Manager</i>	Laura Fontanills '12	<i>Tour Logistics Dir.</i>	Gabrielle Lochard '12
<i>Tech. Manager</i>	Nivedita Sarnath '12	<i>Tour Finance Dir.</i>	Nivedita Sarnath '12
<i>Sales Manager</i>	Katherine Moon '14	<i>Tour Travel Dir.</i>	Preya Shah '13

SOPRANO

Amy Bridge '14	Sara Li '14	Nivedita Sarnath '12
Ellen Bryson '11	Gabrielle Lochard '12	Sophie Scolnik-Brower '12
Maura Church '14	Katherine Moon '14	Catie Williams '13
Bridget Haile '11	Allison Ray '14	Natania Wolansky '14
Stephanie Havens '14	Amelia Ross '14	Katie Woodbury '14
Mia Lee '13	Jessica Rucinski '13	Jennifer Zuk '10

ALTO

Christine Ashton '13	Morgan Henry '14	Allison Rosenberg '12
Jennifer Altavilla (GSAS'11)	Clemence Hicks '12	Liz Schold '12
Lorel Clifton (GSAS'12)	Emily Keamy-Minor '13	Sofia Selowsky '12
Amrita Dani '13	Anh Le '12	Preya Shah '13
Miriam Fogel '12	Brooke McDowell '12	Kelly Sullivan '14
Laura Fontanills '12	Eva Roben '13	Lisa Yao '13
Ellen Goldschmidt '12		

TENOR

Ryaan Ahmed '12	Adam Krahn '12	Dave Sawicki '12
Charlie Bridge '11	Mike McGaghie '01	Akshay Sharma '14
Daniel Elmore '12	Curt Nehrkorn '11	Patrick Turley (GSAS'15)
Sam Jack '11	Doug Pietrzak (HMS)	Christopher Walters

BASS

Elias Berger '11	Darius Imregun '11	Robert Nightingale '11
Jason Black '13	Vinay Jayaram '13	Levi Roth '14
Steve Burke '14	Chris Johnson-Roberson '11	Adrian Sanborn '11
Michael Caldwell '13	Gianmarco Massameno '11	Jason Sarte '12
Anand Dharan (HBS'12)	Matt Megan '14	Jeremy Yang '12
John Erban '09	John Mussman '12	Michael Zheng '12
Eric Graves '14	Peter Nelson '14	

THE HANDEL AND HAYDN SOCIETY OF BOSTON

Harry Christophers, Artistic Director

VIOLIN 1

Christina Day Martinson, *concertmaster*
Lena Wong
Clayton Hoener
Katherine Winterstein
Julia McKenzie

VIOLIN 2

Julie Leven
Jane Starkman
Danielle Maddon
Lisa Brooke
Etsuko Ishizuka

VIOLA

David Miller
Laura Jeppesen
Anne Black
Susan Seeber

CELLO

Reinmar Seidler
Sarah Freiburg
Guy Fishman

BASS

Anne Trout

OBOE

Stephen Hammer
Virginia Brewer

BASSOON

Stephanie Corwin
Melissa Schoenack

TRUMPET

Bruce Hall
Jesse Levine

TROMBONE

Robert Couture
Gregory Spiridopoulos
Brian Kay

TIMPANI

John Grimes

HARPSICHORD/ORGAN

Ian Watson

Sanders Theater in Memorial Hall is managed by the Office for the Arts at Harvard.

All inquiries should be addressed to:
Memorial Hall/Lowell Hall Complex
45 Quincy Street, Room 027
Cambridge, MA, 02138
Phone: 617.496.4595
Fax: 617.495.2420

THE HARVARD BOX OFFICE

Ticketing Sanders Theater events
and more.
Phone: 607.496.2222
TTY: 617.495.1642

ADVANCE SALES

Holyoke Center Arcade, Harvard Square
1350 Massachusetts Avenue
Open Tuesday-Sunday 12 noon to 6pm
Closed Mondays, some holidays, and limited summer hours.

PRE-PERFORMANCE SALES

Sanders Theater in Memorial Hall
Open on performance days only, at 12 noon for matinees and 5pm for evening performances.
Open until one-half hour after curtain

USHERING

To inquire about ushering opportunities contact the Production Office at 617.495.5595

RESTROOMS/PUBLIC TELEPHONES

Located on the Lower Level

MEMORIAL HALL/LOWELL HALL STAFF

Director Eric C. Engel
Assistant Director Raymond C. Traietti
Program Manager Ruth Polleys
Staff Assistant Adam Kassim
Production Manager Tina Bowen
Production Services Coordinator Ilya Lavish
Senior Production Associate Johnathan Salz

Harvard Box Office Staff

Box Office Manager Tina L. Smith
Manager of Student Ticketing Jason Govostes
Senior Box Office Associate Bob Bartosch
Box Office Associate Amy L. LeBrun
Box Office Associate Michael Van Devere

CALENDAR OF EVENTS

Available at the Harvard Box Office web site:
www.fas.harvard.edu/~tickets

PARKING

Free parking for Sanders Theater events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at 38 Oxford Street.

LOST AND FOUND

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

SMOKING

There is no smoking allowed in Memorial Hall.

LATECOMERS

Latecomers will be seated at the discretion of the management

PHOTOGRAPHY AND RECORDING

Use of cameras and audio and video recording equipment is prohibited. Film and tape will be confiscated.

ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair accessible seating is available through the Harvard Box Office by telephone or in person. Sanders Theater is equipped with Assistive Listening Devices, which are available at the Box Office, one half-hour before performance time. For information about parking for disabled patrons, call Marie Trotter, University Disability Coordinator, at 617.495.1859, TTY 617.495.4801, Monday through Friday 9am to 5pm. Please call at least two business days in advance.

The **Harvard-Radcliffe Collegium Musicum** was formed in the fall of 1971 to coincide with the university's coeducational merger. The Collegium was conceived as a chamber ensemble but grew quickly to its present size of about 70 undergraduate and graduate singers. Under the direction of newly-appointed Director of Choral Activities Andrew Clark, the Collegium continues to perform distinctive a cappella repertoire from the early Renaissance to the present.

In Boston, the Collegium has earned a valued reputation for its performances of 17th- and 18th-century concerted works with period instruments including Monteverdi's *Vespers of 1610*, Bach's *St. Matthew Passion*, *St. John Passion*, *Mass in B Minor*, and numerous cantatas, as well as symphonic-choral works by Handel, Haydn, Mozart, and Beethoven. Performances in Symphony Hall (Boston), Kennedy and Lincoln Centers, the Royal Palace in Madrid, Notre Dame Cathedral in Paris, and eight international tours have garnered the ensemble the highest critical acclaim.

The rest of the Collegium's performance year will include a combined performance of Beethoven's Ninth Symphony with the Harvard Glee Club, Radcliffe Choral Society and Harvard-Radcliffe Orchestra. The year will culminate in a three-week tour of Germany and Austria in summer 2011.

Founded in Boston in 1815, the **Handel and Haydn Society** is the oldest continuously performing arts organization in the United States. The Society is a renowned period orchestra and professional chorus, performing music of the baroque and classical periods on the instruments and with the techniques of the time in which it was composed. Under the leadership of Artistic Director Harry Christophers, the Society's mission is "to perform baroque and classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible."

The Handel and Haydn Society has an esteemed tradition of innovation and excellence, which began in the 19th century with the American premieres of Handel's *Messiah* (1818), Haydn's *The Creation* (1819), Verdi's *Requiem* (1878), and Bach's *Mass in B-Minor* (1887) and *St. Matthew Passion* (1889). More recently, the Society premiered Randall Thompson's *Passion According to St. Luke* (1965) — commissioned for the Society's 150th anniversary — Daniel Pinkham's *Garden Party* (1977), Daniel Welcher's *Oratorio for Peace* (1999), Sir John Tavener's *Lamentations and Praises* (2002), and Thomas Vignieri's *Fanfare of Voices* (2009), commissioned by the Society in honor of the 250th anniversary of Handel's death. In the last 20 years, Handel and Haydn has given important historical performances of core repertoire, and has introduced such innovative programs as jazz / baroque crossover concerts, staged opera with dance, and narrative set to music, to great critical and audience acclaim.

Among recent milestones, Handel and Haydn made its London debut under Sir Roger Norrington in July 2007 as a featured performer at the prestigious BBC Proms Festival, which the London Telegraph named one of the top musical events of 2007. In September 2006, it made its debut at the Haydn Festival at the Esterházy Palace in Eisenstadt, Austria, with Harry Christophers. Between 2003 and 2006, the Society premiered new productions of baroque operas staged by director Chen Shi-Zheng. In fall 2005, two of the company's recordings — *All is Bright and Peace* — were in the Top Ten on the Billboard classical music chart at the same time. Handel and Haydn Society won its first Grammy award for its recording of Sir John Tavener's *Lamentations and Praises* (2002), co-commissioned with Chanticleer. It released its first project — *Mozart's C Minor Mass* — with Harry Christophers in September 2010 on the CORO label.

In 1985, Handel and Haydn launched the Karen S. and George D. Levy Educational Outreach Program to address the lack of performing arts education in public schools resulting from severe budget cuts. Today, this award-winning program reaches 10,000 children throughout Greater Boston. The 2010–2011 Season marks the 25th Anniversary of the Educational Outreach Program, a landmark achievement for the Society and an opportunity to further expand and strengthen the program.

As Handel and Haydn plans for its Bicentennial in 2015, Artistic Director Harry Christophers has set forth ambitious artistic plans which position the Society's core identity as performer, educator, resource center and community partner. In addition to exploring both core repertoire and less familiar works of the baroque and classical periods, the Society continues to develop a diverse audience and make its programs available to all, while expanding its national and international touring schedule, releasing live commercial recordings and further developing its relationships with area cultural and higher education institutions.

Andrew Clark is Director of Choral Activities and Senior Lecturer on Music at Harvard University. He leads the Holden Choral Program of nearly 500 singers and six faculty-directed choruses and serves as conductor of the Radcliffe Choral Society, the Harvard Glee Club, and the Harvard-Radcliffe Collegium Musicum. Clark teaches courses in conducting and music theory. Clark is also Artistic Director of the Providence Singers, an award-winning choral arts organization earning critical praise for compelling, innovative concerts, dynamic community engagement programs, and distinctive organizational partnerships.

An advocate for the music of our time, Clark has commissioned numerous composers, conducting important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks. His choirs have been hailed as "first rate" (Boston Globe) "cohesive and exciting," (Opera News) and "beautifully blended," (Providence Journal) achieving performances of "passion, conviction, adrenalin, [and] coherence." (Worcester Telegram)

Clark conducted the Providence Singers and the Boston Modern Orchestra Project in two critically acclaimed commercial recordings of seminal and neglected American works: Lukas Foss's cantata, *The Prairie*, and Dominick Argento's oratorio, *Jonah and the Whale*. In 2007, the Providence Singers was selected from a national pool to produce one of seven National Endowment for the Arts "American Masterpieces: Choral Music" festivals. Prior to his appointment at Harvard, Clark was Director of Choral Activities at Tufts University, and previously served as Music Director of the Worcester Chorus, Chorus Master and Assistant Conductor of Opera Boston, Associate Conductor of the Boston Pops Esplanade Chorus, and Assistant Conductor of the Mendelssohn Choir of Pittsburgh, the chorus of the Pittsburgh Symphony.

Clark has led ensembles in prominent venues including Carnegie Hall, Lincoln Center, the Kennedy Center, Cathédrale Notre Dame de Paris, Stephansdom in Vienna, Boston's Symphony Hall, Mechanics Hall, and throughout Europe and North America. He has collaborated with the Pittsburgh and New Haven Symphonies, the Rhode Island Philharmonic, the Trinity Wall Street Choir, the Kronos Quartet, and the Dave Brubeck Quartet, among others, and has performed on NBC's "Today" show.

Clark holds degrees from Wake Forest and Carnegie Mellon Universities, having studied with Grammy-award winning conductor Robert Page, and is completing doctoral coursework at Boston University with Professor Ann Howard Jones. He has been recognized by Chorus America as one of our country's most promising conductors and is a member of the national music honor society Pi Kappa Lambda.

Christopher M. Walters is in his third year of the Doctor of Musical Arts program in Choral Conducting at Boston University, studying with Dr. Ann Howard Jones. Currently he also serves as Music Director/Organist at the First Baptist Church of Wollaston (MA), as the Assistant Conductor of the Harvard-Radcliffe Collegium Musicum, and as the Conductor of the Men's Ensemble of Rhode Island College.

Prior to Boston, Walters taught for three years in Jacksonville, IL as Vocal Music Director at Jacksonville High School and Turner Junior High – in three years developing a fully-graded vocal music program. Choirs under his direction garnered Superior ratings at regional festivals and contests, receiving consistent praise for their technical accuracy and quality of musicianship.

The recipient of several commissions, including a research-grant for choral composition resulting in a 30-minute cantata based on the story of King David, Walters is an active composer. He is published by Colla Voce Music, Inc. Recent conducting performances include: Duruflé's Requiem with the Salisbury Singers of Worcester, Vivaldi's Gloria with the Assumption College Chorale, and the *Historia der Auferstehung Jesu Christi* of Heinrich Schütz with the choir of the First Baptist Church of Wollaston.

Walters holds a Bachelor of Music degree (summa cum laude, Pi Kappa Lambda, and with first honors) from the Blair School of Music and a Master of Education degree from Peabody College, both of Vanderbilt University. He also holds a Master of Sacred Music degree in choral conducting from Emory University.

Soprano **Susan Consoli's** active career in oratorio, opera and recital have led her throughout the United States and abroad. She has worked under such notable conductors as Bruno Weil, Grant Llewellyn, Paul Goodwin, Harry Christophers, Laurence Cummings, Odaline de la Martinez, Craig Smith, William Jon Gray and Tom Hall; director/choreographer

Chen Shi-Zheng and Tero Saarinen as well as composer John Harbison recently premiering (Boston) *A Clear Midnight*. She has been a soloist of Emmanuel Music since 2004 and soloist with Carmel Bach Festival from '04-'08. Appearances with Boston Camerata & Tero Saarinen Dance Company include *Borrowed Light* in Berlin, Hamburg and Wolfsburg with and upcoming tour through France this November.

Ms. Consoli's recent solo engagements include: Harbison *The Natural World*, Child Songs of Bidpai with Lontano Ensemble at MIT, Bach BWV 122 with the Handel and Haydn Society, Handel *Alexander's Feast* with Emmanuel Music as well as Handel *Chandos Anthem* HWV 246, Bach BWV 1, 61, 155, 198 and Beethoven Chamber Concert Series, Handel *Messiah* with New England Classical Singers, Haydn Creation with the MIT Chamber Chorus. Ms. Consoli was the Lorraine Hunt Lieberman Fellow for the 2009-2010 season at Emmanuel Music. Susan can be heard on the Handel & Haydn Society recording of *All is Bright* for Avie Records. Ms. Consoli will be returning this summer as guest vocal artist with the Hotchkiss Summer Chamber Series. She is a member of the voice faculty at both Phillips Exeter Academy and Phillips Academy of Andover. This marks Ms. Consoli's debut with the Harvard-Radcliffe Collegium Musicum.

Margot Rood is a versatile artist whose work spans the baroque, operatic, music theatre and new music repertoire. Margot regularly performs with numerous ensembles in Boston and Montreal including Music at Marsh Chapel, the Handel and Haydn Society, Opera Boston, the Lorelei Ensemble, Studio Musique Ancienne de Montreal, and La Chapelle de Quebec. Solo engagements in 2011 include Despina in *Così fan tutte* with Green Mountain Opera Festival, *Israel in Egypt* with the Handel and Haydn Society and the Harvard-Radcliffe Collegium Musicum, a program of new works at Columbia University and a debut at Carnegie Hall performing a new song cycle by Shawn Jaeger, under the direction of Dawn Upshaw and composer Donnacha Dennehy. Recent stage credits include Dorinda in *Orlando* with Green Mountain Opera Festival; Fredrika in *A Little Night Music* and Little Red Riding Hood in *Into the Woods* with St. Petersburg Opera; Suor Genovievfa in *Suor Angelica*, Minnie Fay in *Hello, Dolly!*, and Yum-Yum in *The Mikado* with the Janiec Opera Company; Second Woman in *Dido & Aeneas* with Montreal's Theatre of Early Music; Lucia in *The Rape of Lucretia*, Emmie in *Albert Herring*, Aeglé in Lully's *Thésée*, and Oberto in *Alcina* with Opera McGill.

Dimitrie Lazich, baritone, is a graduate of the Curtis Institute of Music. He has performed leading roles in *Carmen*, *Die Zauberflöte*, *Le Nozze di Figaro*, *The Rake's Progress*, *La Bohème*, *Die Fledermaus*, among many others both here and abroad. With the Opera Theater of Pittsburgh, he has performed as Maximilian in *Candide*, Louis in their production of Bolcolm's *A View from the Bridge*, and Marco in their production of *Gianni Schicchi*. He has performed Marullo in *Rigoletto*, Wagner in *Faust* and Lakai in *Ariadne auf Naxos* with the Opera Company of Philadelphia, Erste Soldat with Cleveland Opera in *Salome*, and in *La Traviata* with De Nederlandse Reisopera. He performed in *Il cappello di paglia di Firenze* as Beaupertuis, Guglielmo in *Così fan tutte*, Sid in *Albert Herring* and in *Il Viaggio a Reims* as Don Alvaro all with The Music Academy of the West.

Mr. Lazich made his professional European debut with the Staatsoper Stuttgart singing in their production of *Dr. Faustus*. He made his UK debut with Dorset Opera singing Zurga in their production of *Les pêcheurs de perles* and most recently Escamillo in *Carmen* with the Longborough Festival Opera. This past winter he made his Sarasota Opera debut singing the role of Thomas Putnam in Robert Ward's *The Crucible* as well as covering Don Giovanni and Marcello in *La Bohème*. No stranger to the concert stage, he has performed solos in Faure's *Requiem*, Durefle's *Requiem*, *The Creation*, *Carmina Burana* and Mendelssohn's *Elijah*. He was the featured soloist with Worcester Symphony and Choir in both *The Messiah* as well as *St. Matthew's Passion*. He performed the Durufle *Requiem* with the Dessoif Choirs in New York this past fall and will be performing *Carmina Burana* in the spring with the Providence Singers.

Lyric tenor **Charles Blandy** has performed a wide repertoire, from works of Mozart and Bach to the most challenging contemporary music. Opera News and the Boston Globe praised his performances as Francis Flute in Britten's *Midsummer Night's Dream*. At Tanglewood, he appeared in the world premiere of Osvaldo Golijov's *Ainadamar*, starring Dawn Upshaw and conducted by Robert Spano, later reprised at Walt Disney Concert Hall in Los Angeles. This year he will sing Tom Rakewell in Stravinsky's *The Rake's Progress* at Emmanuel Music in Boston, where he has also sung Tamino in Mozart's *Magic Flute* and

Lurcanio in Handel's *Ariodante*. He recently performed the role of Almaviva in Boston Lyric Opera's family performances of *Barber of Seville*. Last year he made his Lincoln Center debut in the Mozart *Requiem* and Haydn *Paukenmesse* with the National Chorale at Avery Fisher Hall in New York, where he returned in November to sing Handel's *Alexander's Feast*. He recently performed as the Evangelist in Bach's *St. John* and *St. Matthew Passions* with Emmanuel Music, and with the Bethlehem Bach Choir in their Christmas concert of Bach and Haydn. He was a finalist in the Oratorio Society of New York solo competition, singing in Weill Recital Hall. He performed Handel's *Messiah* and Britten's *Cantata Misericordium* with the Charlotte Symphony; Britten's *St. Nicolas* with conductor Raymond Leppard in Indianapolis; and Mozart's *Requiem* with the Boston Landmarks Orchestra, performed outdoors on the Esplanade in Boston. He has appeared with the Handel and Haydn Society, Boston Baroque, Cantata Singers, Berkshire Choral Festival, Pittsburgh Bach and Baroque, and the Bloomington Early Music Festival.

On four days' notice he took over a tricky tenor part in Berio's *Sinfonia* under conductor Robert Spano at Tanglewood. He recently appeared with the Boston Modern Orchestra Project in music of Ronald Perera and Scott Wheeler. His performance of Jorge Liderman's *Song of Songs* with the San Francisco Contemporary Music Players (now a Bridge Records CD) was called "sterling" by the San Francisco Chronicle, and appears on a critically praised Naxos CD of Scott Wheeler's opera *Construction of Boston*. He gave the US premiere of Einojuhani Rautavaara's song cycle for voice and strings *Die Liebenden* with Chameleon Arts Ensemble, in a performance the Boston Globe called "marvelous."

With a wide repertoire in art song, his recital of Janáček's *Diary of One Who Disappeared* was profiled in the Boston Globe. He previously gave a recital of songs by Rachmaninoff, Liszt, and Szymanowski at Tufts University—called "one of the most engrossing concerts in ages" by reviewer Caldwell Titcomb.

He teaches in Harvard University's Holden Voice Program and at Tufts University. He was a fellow at the Tanglewood Music Center, where he was awarded the Grace B. Jackson Prize. He received his Master's Degree from Indiana University, and has studied at the Britten-Pears School in Aldeburgh, England. He is a native of Troy, NY, and graduated from Oberlin College with a B.A. in religion.

Countertenor **Gerrod Pagenkopf** has been praised by the Houston Chronicle as having "an elegant bearing and a sweet, even sound," and by the Boston Musical Intelligencer as "emit[ting] one gorgeous mellifluousness after another." Mr. Pagenkopf made his professional operatic debut in October 2008 with Amarillo Opera as Prince Orlofsky in *Die Fledermaus*. Other opera credits include the title roles in *Actéon*, *Orlando*, *Rinaldo*, *Ottone* (*L'incoronazione di Poppea*), *Satirino* (*La Calisto*), the Sorceress, Second Witch, and Spirit (*Dido and Aeneas*), *Tolomeo* (*Giulio Cesare*), *Arsamenes* (*Serse*), *Public Opinion* (*Orpheus in the Underworld*), *Oberon* (*A Midsummer Night's Dream*), and the Refugee (*Flight*).

As a concert soloist, Mr. Pagenkopf is a core artist with Grammy-nominated Ars Lyrica Houston, one of Houston's premier early music ensembles, and has performed with ensembles including Mercury Baroque, the Bach Society of Houston, the Houston Chamber Choir, the Dominic Walsh Dance Theater, Ballet Florida, Orchestra X (Houston), the Green Bay Symphony, the Bel Canto Chorus of Milwaukee, Masterworks Chorale of Boston, Exsultemus, the Blue Heron Ensemble, Ensemble Altera, La Donna Musicale, and Newton Baroque. Mr. Pagenkopf has performed as soloist in such masterworks as Handel's *Messiah* and *Israel in Egypt*; Bach's *Passions*, *Magnificat*, and *Mass in B Minor*; Vivaldi's *Gloria* and *Dixit Dominus*; as well as numerous cantatas, oratorios, and other liturgical works of Alessandro Scarlatti, Caldara, and Telemann. He is also a choral scholar with Music at Marsh Chapel, Boston University, where he is a frequent soloist in the Bach Cantata series.

A native of rural Wisconsin, Mr. Pagenkopf received his Bachelors degree in Music Education from the University of Wisconsin-Madison. He also received his Masters of Music in Voice Performance from the University of Houston, where he was a graduate fellow with Katherine Ciesinski. Pagenkopf currently resides in Boston.

Bass-baritone **Joshua Sekoski's** recent operatic engagements include critically acclaimed debuts with Jacksonville Lyric Opera and Opera Company of Middlebury as Colline in *La bohème*, Guglielmo in *Così fan tutte* with the Duke Symphony Orchestra and Friedrich Bhaer in Mark Adamo's *Little Women* with Summer Opera Theatre. A former member of Sarasota Opera's Studio and Apprentice Artist Programs, he has sung with Opera Cleveland,

Amarillo Opera, Shaker Mountain Opera, Triangle Opera and Opera in the Ozarks. Featured roles have included the title roles in *Don Giovanni* and *Le nozze di Figaro*, Papageno in *Die Zauberflöte*, and Don Alfonso in *Così fan tutte*. Recent concert engagements include Vaughan Williams' *Dona nobis pacem* and Puccini's *Messa di Gloria* with the Annapolis Chorale and J. S. Bach's Magnificat with the Choral Society of Durham. Originally from Belle Vernon, PA, Josh is currently a JD candidate at Harvard Law School. He lives in Cambridge, MA, with his wife Ashleigh.

*The Harvard Glee Club,
The Radcliffe Choral Society,
The Harvard-Radcliffe Collegium Musicum,
and The Harvard-Radcliffe Orchestra
present*

Beethoven's 9th symphony

*Friday April 29, Saturday April 30
8:00 PM Sanders Theatre*



The Harvard Box Office
Office for the Arts at Harvard
Phone: 617.495.2322
TTY: 617.495.1842

1550 Massachusetts Avenue
Holyoke Center Annex
Cambridge, MA 02138
www.boxoffice.harvard.edu

John Adams's On the transmigration of Souls



95.3 FM

Daily classical programming
and more

For a program guide
and other info
visit WHRB.org or
call (617) 495-WHRB



Brattle Square Florist
at Harvard Square

31 Brattle Street
Cambridge, MA 02138

617-876-9839

617-547-7089

617-492-3087 FAX

The Coop is a proud sponsor of
the Harvard-Radcliffe Collegium Musicum

THE COOP

HARVARD

www.thecoop.com



MUSICA SACRA

*"... uncommonly fresh and direct —
almost like breaking news."*

—THE BOSTON GLOBE

Saturday, May 14, 2011, 8:00

LOVE, LUST, AND LAUDATIONS

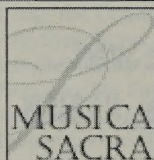
Flemish Choral Music of the High Renaissance

From the sacred to the profane, from the ineffable to the explicit — for every transcendently beautiful motet there's an earthy commentary on the baser side of human character. We'll give you both!

SPONSORED BY THE CONSULATE OF BELGIUM IN BOSTON AND
THE BELGIAN AMERICAN SOCIETY OF NEW ENGLAND

*"Never having heard this jaw-droppingly good chorus before,
I was astonished by the sheer beauty of their voices..."*

—THE BOSTON MUSICAL INTELLIGENCER



MARY BEEKMAN
ARTISTIC DIRECTOR

All performances at:
First Church Congregational
21 Garden Street
Cambridge, Massachusetts

MUSICA SACRA
P.O. Box 381336
Cambridge, MA 02238-1336

www.musicasacra.org

617 349-3400

Greater Boston Choral Consortium

www.bostonsings.org



**Visit our website for
a complete Concert
Calendar, Chorus
directory, and links
for all our member
groups**

A Capella Singers, www.theacapellasingers.org
 Andover Choral Society, www.andoverchoral.org
 The Apollo Club of Boston, www.apolloclub.org
 Arlington-Belmont Chorale, www.psarlington.org
 Back Bay Chorale, www.bbboston.org
 Belmont Open Singers, www.powersmusic.org
 Boston Boy Choir, www.bostonboychoir.org
 The Boston Cecilia, www.bostoncecilia.org
 Boston Childrens Chorus,
 www.bostonchildrenschorus.org
 Boston Choral Ensemble, www.bostonchoral.org
 Boston Early Music Festival, www.bemf.org
 Boston Saengerfest Men's Chorus,
 www.saengerfest.org
 Braintree Choral Society, www.braintreesings.org
 Broadmoor Chamber Singers,
 www.broadmoorsingers.org
 Brookline Chorus, www.brooklinechorus.org
 Calliope, www.calliopemusic.org
 Cambridge Chamber Singers,
 www.cambridgechambersingers.org
 Cambridge Community Chorus,
 www.cambridgechorus.org
 Cantemus Chamber Chorus, www.cantemus.org
 Cantilena, www.cantilena.org
 Capella Clausura, www.clausura.org
 Capriccio Chorus, www.riversschoolconservatory.org
 Choral Art Society, www.choralartsociety.org
 Chorus pro Musica, www.choruspromusica.org
 Concord Chorus, www.concordchorus.org
 Concord Women's Chorus,
 www.concordwomenschorus.org
 Convivium Musicum, www.comvivium.org
 Coolidge Corner Community Chorus
 www.cccchorus.org
 Coro Allegro, www.coroallegro.org
 Coro Stella Maris, www.corostellamaris.org
 Dedham Choral Society, www.dedgamchoral.org
 Exsultemus, www.exsultemus.org
 Fine Arts Chorale, www.fineartschorale.org
 Golden Tones, www.goldentones.org
 Greater Boston Intergenerational Chorus,
 www.bostonchorus.net
 Halalisa Singers, www.halalisa.org
 Handel & Haydn Society
 www.handelandhaydn.org
 Harvard Pro Musica, www.harvardpromusica.org
 Harvard-Radcliffe Choral Groups
 www.fas.harvard.edu/~holchoir/

Heritage Chorale, www.heritagechorale.org
 Highland Glee Club, www.highlandgleeclub.com
 In Choro Novo, www.inchoronovo.com
 King's Chapel Concert Series, www.kings-chapel.org
 Koleinu, www.koleinu.org
 Lexington Pops Chorus,
 www.LexingtonPopsChorus.org
 The Master Singers of Lexington
 www.themastersingers.org
 Masterworks Chorale, www.masterworkschorale.org
 Musica Sacra, www.musicasacra.org
 Mystic Chorale, www.mysticchorale.org
 Nashoba Valley Chorale, www.nashobachorale.org
 Neponset Choral Society, www.ncschorus.org
 New England Classical Singers
 www.newenglandclassical.org
 Newton Choral Society, www.newtonchoral.org
 Newton Community Chorus
 www.newtoncommunitychorus.org
 The Newton Singers
 www.geocities.com/newton_singers
 The Oriana Consort, www.theorianaconsort.org
 The Orpheus Singers, www.orpheussingers.org
 PALS Children's Chorus
 www.palschildrenschorus.org
 Quincy Choral Society, www.quincychoral.org
 Paul Madore Chorale, www.paulmadorechorale.org
 Pilgrim Festival Chorus, www.pilgrimfestival.org
 Polyminia Choral Society, www.polyminia.org
 Reading Community Singers,
 www.readingcommunitysingers.org
 Revels, www.revels.org
 Schola Amicorum, www.uvboston.org (Schola)
 Sharing A New Song, www.sharinganewsong.org
 Somerville Community Chorus,
 www.somervillechorus.com
 The Spectrum Singers, www.spectrumsingers.org
 Ståmbandet, www.ståmbandet.org
 Stow Festival Chorus & Orchestra
 www.soundsofstow.com
 Treble Chorus of New England,
 www.treblechorus.com
 Voices Rising, www.voicesrising.org
 Wakefield Choral Society,
 www.wakefieldchorsociety.org
 Wellesley Choral Society,
 www.WellesleyChoralSociety.org
 Youth pro Musica, www.youthpromusica.org
 Zamir Chorale of Boston, www.zamir.org

2010–2011 HOLDEN CHORAL SEASON

AT HARVARD UNIVERSITY

Andrew Clark, *Director of Choral Activities* • Kevin Leong, *Associate Conductor*
Michael McGaghie, Christopher Walters, and Beth Willer, *Assistant Conductors*
Carson Cooman, *Choral Administrator*

- October 30** Radcliffe Choral Society, Harvard-Radcliffe Collegium Musicum
Elegance & Exuberance: Classics of Tudor England and New American Music
Andrew Clark, conductor. Tickets: \$20
- November 19** Harvard Glee Club, Yale Glee Club
Harvard-Yale Football Concert
Andrew Clark and Jeffrey Douma, conductors. Tickets: \$20
- December 4** Harvard-Radcliffe Chorus
Haydn's Theresienmesse
Kevin Leong, conductor, with professional soloists & orchestra
- December 10** Harvard Glee Club, Radcliffe Choral Society
Christmas on the Common
Andrew Clark and Kevin Leong, conductors. Tickets: \$20
- March 5** Harvard Glee Club, Radcliffe Choral Society
Junior Parents Weekend Concert, featuring Ross Lee Finney's Pilgrim Psalms
Kevin Leong and Andrew Clark, conductors. Tickets: \$20
- April 1** Harvard-Radcliffe Collegium Musicum
Handel's Israel in Egypt
Andrew Clark, conductor. Tickets: \$24, \$20, \$18
- April 23** Harvard-Radcliffe Chorus
Stravinsky's Symphony of Psalms
Kevin Leong, conductor with professional soloists & orchestra.
Tickets: \$20
- April 29 & 30** Harvard Glee Club, Radcliffe Choral Society, Harvard-Radcliffe Collegium Musicum, Harvard-Radcliffe Orchestra
ARTS FIRST
Beethoven Symphony #9
John Adams' On the Transmigration of Souls (Pulitzer Prize for Music, 2003)
Andrew Clark and Federico Cortese, conductors
Tickets: \$30, \$26, \$24 -- \$15, \$12, \$10 for students and seniors
- May 22** Harvard-Radcliffe Collegium Musicum
Farewell-to-Cambridge:
First Concert of the Tour to Germany and Austria
Andrew Clark, conductor. Tickets: \$20

Tickets for concerts are half-priced for students and seniors unless otherwise noted. They can be purchased at the Harvard Box Office in Holyoke Center, Harvard Square (617.496.2222) or online at www.boxoffice.harvard.edu.

All concerts are at Sanders Theatre and begin at 8:00 PM unless otherwise noted.